



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# Watson's Art Journal.

NEW YORK, SATURDAY, AUG. 24, 1867

PUBLICATION OFFICE, 836 BROADWAY.

MR. WILLIAM STEINWAY AND MR. THEODORE HAGEN.

We couple these names together because one is the buyer and the other the seller, and both have been promoters, the one as the suggester and the other as the publisher of a gross outrage upon us, through their joint tool, Edmund Remac, who left New York for Paris a few months since in the interest of the Steinways, with a very doubtful reputation, and returned thence a few days since, a branded liar.

Mr. William Steinway is supposed to be the brains of the concern of Steinway & Sons, and he is so, inasmuch as his money has enabled him to attach to his concern the majority of the writing element, and to buy right out, two-thirds of the Publishers of the great newspapers of the day, so that his falsification of facts have free and unquestioned currency, and enlightened and disinterested editorial comments.

That Steinways should feel bitter in spirit towards us is natural enough, because we have carefully watched, noted and exposed all their dodges in connection with the Paris Exposition. We also exposed the monstrous falsification which they published for six years over and over again in every paper in the country, that at the Great International Fair in London in 1862, their indorsement by the Jurors was emphatic, "and more to the point than that of any European maker," when in point of fact their name was mentioned eighth on the list—thus: Broadwood & Son, and Hopkinson, of London; Herz, Pleyel, Wolfe & Co., of Paris; Berkstein & Scheidemayer, of the Zollverein; Streicher, of Austria; and Steinway & Sons, of New York. They were the eighth on the list, and to show how true was their advertised assertion, that the endorsement of the Jury was "more to the point than that of any European maker," we quote the opening words of the Jurors' published official report: "Messrs. Broadwood & Sons (United Kingdom, 3,372,) stand, without controversy, at the head of the piano makers, who exhibit on the present occasion." How the Steinways could claim the "strongest endorsement," in face of the above words, and despite the fact that they were the eighth on the list, would confound any man who had the slightest comprehension of honor or honesty. They might have answered our exposure, by asserting that the medals were all alike, so that it did not matter where the names appeared on the list; but that would

not do, for they had determined to arrange that their names should appear first on some list announcing the awards of Gold Medals at the Paris Exposition, and upon that accidental or arranged fact, claim that they had gained the first Gold Medal over all others.

We have exposed this spurious game, we have exposed the advertising and editorial dodges, by which they endeavor to deceive the public, to humbug it into believing their assertions, and we have kept before the public the true state of the affair. We have laid before our readers only the truth, and there is nothing so fatal to the pretensions of the Steinways as truth, for they are not accustomed to handle it, and it conflicts with their statements.

We admit that it is natural, that Mr. William Steinway as the representative of the Firm, should feel bitter toward us, even while he "laughs so heartily" at our articles. He is vexed and amused(?) that we have dared to prick the windy bubble of the Steinway reputation, which has been built up by indiscriminate puffing and boundless advertising, and has no basis in their superiority in manufacture. For their Grand Pianos are hardly second best, and as regards Square pianos, there are a dozen makers in this city whose work surpasses theirs. The tool chosen by Mr. Steinway to vent his anger, was, perhaps, hardly congenial; but as it was the most pliant and conscienceless rascal to be found, it was chosen to do a very dirty piece of work, and it did it very dirtily indeed. Many persons will be tempted to say "like master like man!" but we recognize a difference in favor of the hirer over the hired; still we must believe that he who employs such tools cannot have very clean hands. For the tool itself, we leave it to the enjoyment of its recognized title, "Liar to the house of Steinway & Sons."

Mr. Theodore Hagen, in permitting his columns to be so utterly disgraced, has forfeited all claim to be considered as a gentleman. He knew that every paragraph contained a distinct falsehood and a gross libel, and in giving them utterance through his paper, he became in point of fact the real utterer of the slanders and responsible for the same. The article itself has been everywhere received with scorn and disgust, and the Editor and his tool have covered themselves with infamy in the enjoyment of which we leave them for the present. In any other country such conduct would ostracise them from all decent society; here their penalty will be the contempt of every honorable mind, and the disgust of even their associates.

## BOOKS AND MAGAZINES.

We have received from Ticknor & Fields a volume of their beautiful little Diamond Edition of Dickens, containing his deeply interesting story of "Little Dorrit." The

illustrations to this volume by S. Eytinge, Jr., are exceedingly admirable. They are drawn with great freedom, and are strongly marked by individual character. We think these are the best of Mr. Eytinge's series of illustrations to Dickens' works. The volume itself is as beautiful as its predecessors, and is a specially welcome visitor.

We have also received from the same house the "Atlantic Monthly" and "Our Young Folks," for September. The contributors to this number of the Atlantic are: Oliver Wendell Holmes, Charles Sumner, T. W. Higginson, Charles Dawson Shanly, James Russell Lowell, Eudora Clark, W. D. Howells, Theodore Tilton, E. H. House, George E. Ellis, and F. M. Finch, whose beautiful poem we quote to-day. It is an excellent number.

The September number of "Our Young Folks" is as full of interesting matter for the young people as the preceding numbers of this most successful magazine. It contains excellent contributions from the accustomed, popular and well-known contributors, each of which seems to hit with rare tact, some specialty of interest to young people. "Cast away in the cold" increases in dramatic power, and promises to be the most popular serial tale that has yet appeared in this magazine. The illustrations are good, but are not as striking as usual. Mr. Thomas contributes a beautiful little song to this number. He has made this a very agreeable and popular feature.

## TERRACE GARDEN CONCERTS.

Every night we attend these concerts we find some new point of interest in the programmes. The selections are now so varied that the constant visitor becomes an courier with the best of all modern instrumental music. We look for fine settled weather for the next four or five weeks, and hope that the praiseworthy efforts of the manager will be rewarded with pecuniary success. Tomorrow night the 11th Sunday Concert will take place.

EXPOSITION UNIVERSELLE.—We learn by recent advices from Paris that Elias Howe, Jr. heads a list of petitioners to the Imperial Commission for a reconsideration of the Sewing Machine awards; a significant commentary upon the protestations of the Howe Company, that the gold medal has already been awarded for that machine.

MADRID.—A lyrical trifle, entitled *Apolo en Crisis*, has been successfully produced at the Circo de Paul. The libretto is by Don Emilio Betram, and the music by Don Lorenzo Carcar.

MALAGA.—The management of the Teatro del Principe Alfonso promises its subscribers a first-rate Italian operatic company for next season.